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can discern that they were regarded throughout in the North of France with a certain moral earnestness. Romances of intrigue were infrequent. When undertaken, extraordinary circumstances were dwelt upon and the lovers were apt to marry. A plot of that character was sometimes only incidental. Or, as in the case of the *Châtelain de Coucy*, the story was of a sort to be deterrent in effect.<sup>34</sup> The tone of the châteaux may have been not seldom that of the chevalier de la Tour Landry: "Il n'est ou monde plus grant trayson que de decevoir aucunes gentils femmes, ne leur accroistre aucun villain blâme." The chevalier wrote in his old age. Jean de Meun, with his *viude chambre fait dame fole*,<sup>35</sup> speaks as a young man.

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## THE SUBSEQUENT UNION OF DYING DRAMATIC LOVERS.

In *The Modern Language Review*, Vol. I, No. 1, p. 54, Mr. G. C. Moore Smith calls attention to what he considers as the probable source of a couplet in *Romeo and Juliet*, Act IV, sc. 3, ll. 57-8, where Juliet says:

"stay, Tybalt stay;  
Romeo, I come! this do I drink to thee."

Mr. Smith cites the last line of Marlowe's *Dido* as perhaps suggesting these last words of Juliet. The line is as follows:

"Now, sweet Iarbas stay! I come to thee (*kills herself*)."

It is true that the words of these two speeches do resemble each other in a rather striking manner, but it will be observed that the motifs are not quite the same. In the first place, the word "stay" in Juliet's speech is not spoken to her lover, but in Dido's speech the same word is addressed to the one beloved of the unhappy queen. Again, while the words of Dido are really her last, those of Juliet are only appar-

ently, or rather perhaps possibly, so. While Dido means that she will presently join her lover in another world, Juliet thinks only, it may be, of meeting Romeo in the tomb, where, at the end of her death-like sleep, they will unite and set out at once together for Mantua. It is not to be denied, however, that Juliet has some misgivings as to the effects of the potion, but she can hardly think, in spite of the fact that she places a dagger by her side as a precaution, that she and her husband are to be united in death at the tomb, much less in a future world.

A closer parallel to Dido's line, at least as far as the motifs are concerned, is to be found in a speech of Ferdinand, in the final scene of the catastrophe of Schiller's *Kabale und Liebe*, in which the hero, after Luise, his lover, has already died of poison, and after he himself has swallowed the fatal draught, says:

"Luise!—Luise!—Ich komme."

A somewhat similar motif is found in the last scene of the catastrophe of Victor Hugo's *Hernani*, ll. 2151-53, where the lovers, after they have drunk their poison and have come fully to realize the fact that they are soon to die together, say, in the midst of intense physical suffering:

"Vers des clartés nouvelles  
Nous allons tout à l'heure ensemble ouvrir nos ailes.  
Partons d'un vol égal vers un monde meilleur."

There is an idea underlying these tragic catastrophes that is common to many romantic dramas, the idea being a contribution from Mediæval Christianity; and this idea is the belief that tempest-tossed and star-crossed lovers, who go down in defeat in their unequal conflict in this world, will be victoriously united in another world. This idea is much akin to that of martyrdom, and is not to be considered therefore as wholly tragic. Such romantic heroes feel as if they come forth more as conquerors than as victims, and easily console themselves for their stormy and troubled earthly life by the fact that they die together, both cherishing the hope that they are about to be finally and forever united. *Hernani*, in Hugo's *Hernani*, ll. 2155-58, says to his dying sweet-heart:

"Oh! béni soit le ciel qui m'a fait une vie  
D'âmes entourée et de spectres suivie,  
Mais qui permet que, las d'un si rude chemin,  
Je puisse m'endormir ma bouche sur ta main!"

<sup>34</sup> Cf. *La Chastelaine de Vergi*. *Romania*, XXI, pp. 165-193.

<sup>35</sup> *Roman de la Rose*, l. 9903.

When the revengeful old Duke Gomez witnesses their joyous and hopeful death, he exclaims :

"Qu'ils sont heureux !"

Their sufferings cease, and Doña Sol declares that they are only sleeping in their bridal bed in heaven.

Instead, then, of these great dramatists borrowing individual words or even phrases from one another, is it not more probable that they all go back to that Mediæval, Christian, and Romantic idea of heroic lovers being united in a future world. If therefore one of the lovers dies a little before the other, will not the latter naturally say, "stay," or "I come?" or, if they are about to die together, will they not be likely to say, "we will set out together to an upper and better world?"

Some one may object, answering that even Antigone experienced a feeling of triumph in her death, realizing that she had obeyed a divine rather than a human law, and that therefore the idea of martyrdom is Ancient as well as Mediæval, Pagan as well as Christian, Classical as well as Romantic. Still, it may be further argued, there was perhaps no thought in the mind of the ancient dramatic lovers of a happy and eternal union in another world.<sup>1</sup>

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<sup>1</sup> ADDENDUM.

Since writing the above article, I have discovered a still closer parallel to Dido's line, which strengthens, I think, the probable correctness of my interpretation of the parallels in question. In Shakespeare's *Antony and Cleopatra*, Act iv, sc. 14, ll. 50-54, Antony thinking Cleopatra dead, says:

"I come my queen . . . Stay for me :  
Where souls do couch on flowers, we'll hand in hand,  
And with our sprightly port make the ghosts gaze :  
Dido and her Aeneas shall want troops,  
And all the haunt be ours."

Again, Cleopatra about to apply the asp to her breast, says, Act v, sc. 2, ll. 283-287 :

"Methinks I hear  
Antony call . . . Husband, I come."

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## A RABBINICAL ANALOGUE TO

*PATELIN.*

In the Introduction to his translation of *Patelin*, Dr. Holbrook expresses the view that the plot of that farce was doubtless not created. The following analogue is presented as a contribution to the investigation of the source of the plot. It is a parable by Jacob of Dubno, commonly known as the Dubner Maggid, on Deuteronomy xxxii, 18. Translated, it reads thus :

"Of the Rock that begat thee thou art unmindful, and hast forgotten God that formed thee." THE PARABLE: Reuben owed Simeon a certain sum of money. And Reuben came to Levi and besought him to give him counsel how to shake off his creditor, for Simeon was pressing him hard. And he gave him counsel that he pretend to be crazy. "When Simeon comes to thee begin thou to chirp and pipe and to leap about in dances." He did so, and when Simeon saw that he was crazy he desisted from him. Later, Reuben came to Levi and asked him for a loan for a few days ; which he granted. When the time for payment arrived, Levi came to Reuben to dun him. And Reuben began to chirp to him as he had done to Simeon, as told above. Levi raised his stick on him and struck him many a blow and said : "Lo, thou wicked man, this counsel I gave thee. Did I then advise thus with respect to me?" THE EXPLANATION: The virtues of forgetfulness with which God has favored man, have long been explained. For if there were not in him the characteristic of forgetfulness, man would not build a house or take a wife [*i. e.*, undertake anything permanent]; as saith the Master of the Law, Rambam (blessed be his memory): "If there were no fools the world would be destroyed." And man goes with this forgetfulness and forgets his creator and his former ; and there is no wickedness greater than this. And this is the meaning of "Of the Rock that begat thee thou art unmindful": He begat in thee the trait of forgetfulness that thou mightst forget things ; and with compassion did the Holy One (praised be He) thus, to bring about thy welfare and thy continuance. And thou with this forgetfulness with which thou art endowed, goest and forgettest the God that formed thee.